

Progressive Studies

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INVENTION No. 2. (2 parts.)

J. S. Bach.

Edited by Frederic Lillebridge.

Allegro moderato.

The musical score for J.S. Bach's Invention No. 2, 2 parts, is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score begins with a treble clef and a bass clef. The first staff contains measures 1 through 14, and the second staff contains measures 1 through 14. The music is characterized by rapid sixteenth-note passages and slurs. Performance markings include 'p' (piano), 'dim.' (diminuendo), and 'cresc.' (crescendo). Fingerings are indicated by numbers 1-5. A handwritten 'man' is visible on the right side of the page.

S 29, 2.

ANNOTATION.

TWO PART INVENTION NO. 2 BY BACH.

This is a study in playing two parts, like all the "Inventions" of Bach, and it requires very delicate treatment. First, we wish to explain the name of some of the ornaments, as the little marks found in the different measures are called. The mark found over the D in measure 2 must be regarded in this piece as a trill sign, the trill being followed by the two concluding notes, C and D. The execution of this ornament is shown above the text of the piece. The little mark over the G in measure 3 is a *pralltriller* and its execution is there also shown. It here takes the half tone above because the note next above G is A \flat , a half-tone higher. The *pralltriller* over the F in measure 4 takes the whole tone above because the next degree of the scale above F is a whole step higher. Naturally, these same ornaments occurring in measures 4, 5 and 6 are performed the same way, because the melody of the left hand part is the same as the original melody of the right hand part. All the ornaments which are found in this piece are written out, and the pupil has only to play the notes as they are given in the text, but he should try at the same time to make himself familiar with their forms, names and meanings. The slurs should be very carefully attended to, and everything under the slur played with the most perfect *legato* touch.

As the matter is of so great importance, we explain here the method of practice which should be applied to this and the following Inventions in order to master them most perfectly and most quickly. First, the part for each hand should be played by itself. Second, the fingering should be mastered carefully, observing it at each repetition. The fingering has been carefully marked, and, as we have heretofore explained, while it may not in all cases seem to be the easiest fingering, it will eventually be found to be the most convenient, and the one best suited for the purpose of giving a smooth execution of the piece. Third, the piece should be divided into small sections and these sections gradually extended and combined with preceding and following sections, as we have before explained.

Another and most important way of practicing this piece is: To change the value of the notes in the manner that we have heretofore explained, one note long, one short, one long, one short and so on. Then reverse this rhythm, one note short, one long, one short, one long and so on. Play each small section of the piece with each kind of rhythm. Then the two hands should be played together, using these rhythms simultaneously; also in opposition, that is, one hand uses one form of rhythm while the other hand uses the other form and so on. After the piece has been studied in detail in this manner throughout, until the different parts offer no further difficulty either with each hand alone or with both hands together, then the final study of the piece should be taken up by playing it over and over from beginning to end without stopping, observing all the expression marks and every mark upon the printed page.

Recitation.

1. What is the ornament sign in the second measure called and how is it executed?
Ans.
2. What is the sign over the G in the third measure called?
Ans.
3. What is the difference of the step between the first and second notes of the ornament in measure 3 and corresponding notes of the ornament in measure 4?
Ans.
4. Explain a few of the methods of practice which we have described in the remarks.
Ans.
5. How would the sign over the D in the left hand part of measure 8 be played?
Ans.

For Teacher's Record.

Class No. _____

Received _____

Pupil _____

Grade (on Scale 100) _____

Address _____

Teacher _____

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